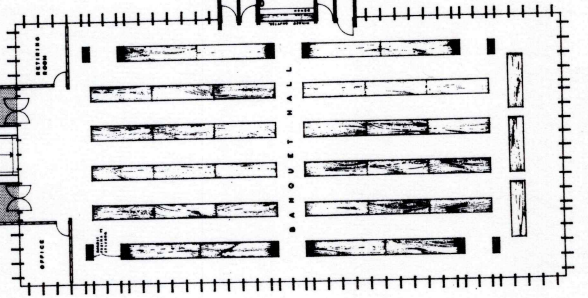
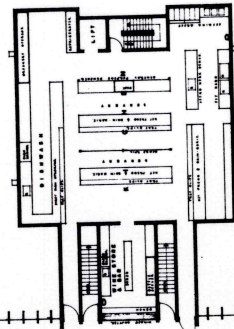
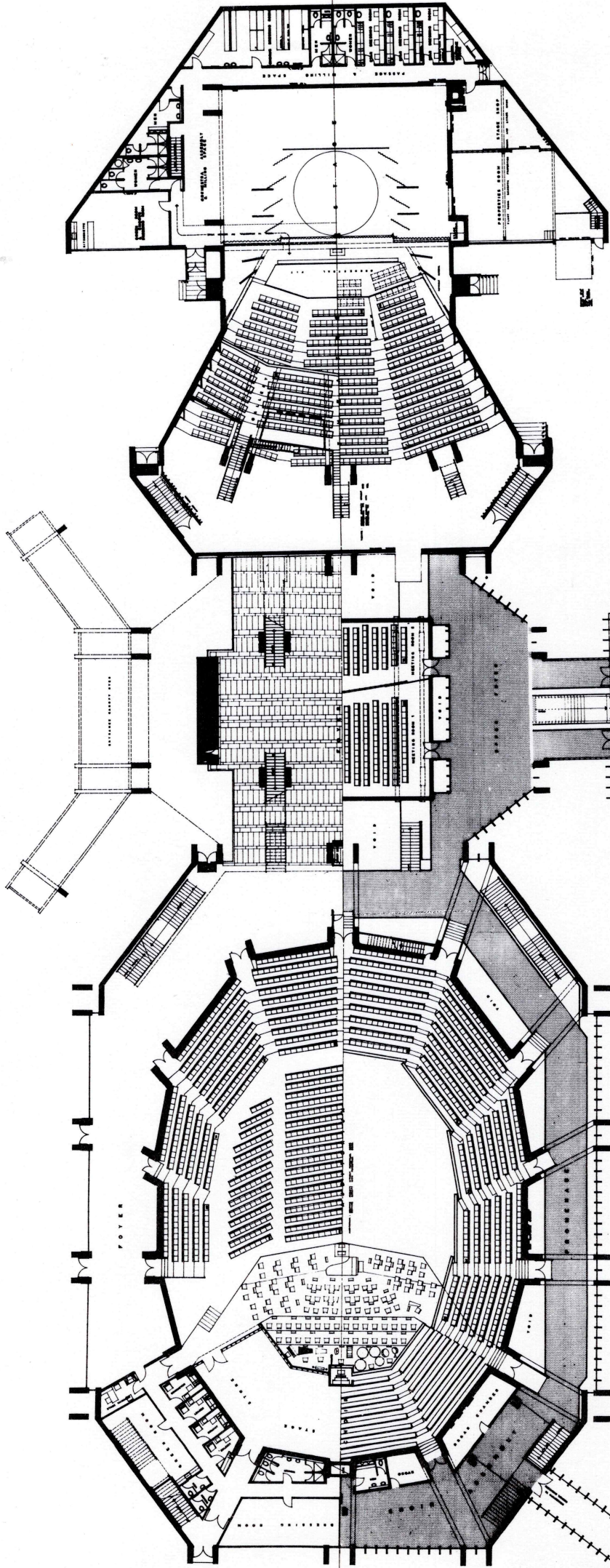


CHRISTCHURCH TOWN HALL









\$10  
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CHRISTCHURCH TOWN HALL

# INAUGURAL CONCERT

*to mark the occasion of the Official Opening of the*

Christchurch Town Hall

*in the distinguished presence of*

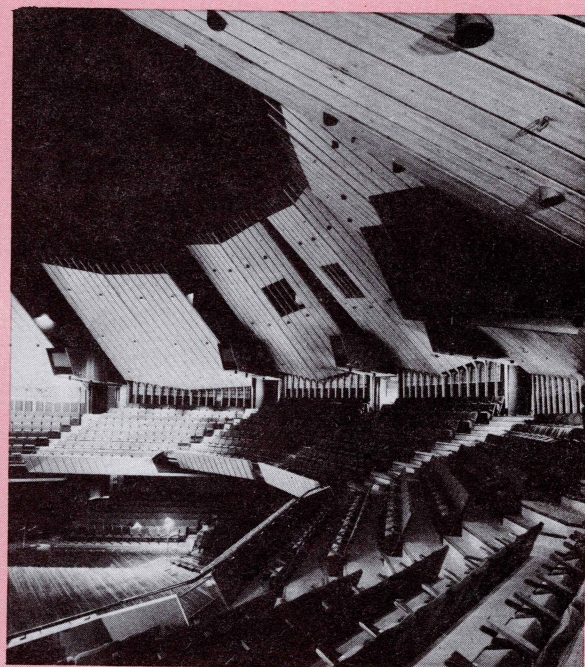
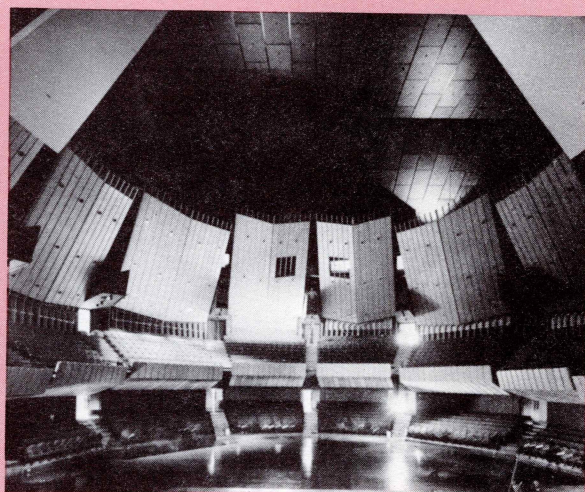
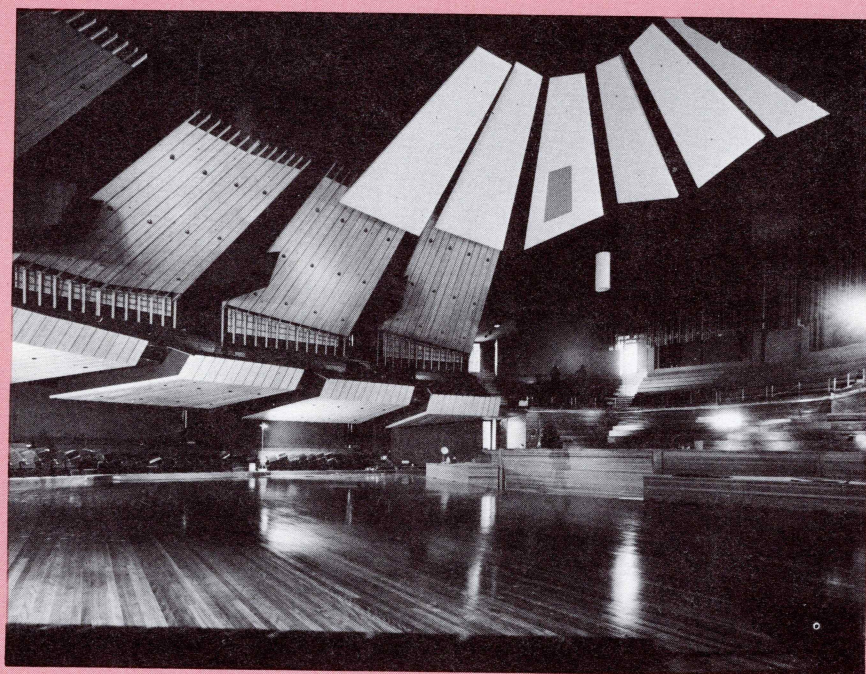
His Excellency The Governor-General

SIR DENIS BLUNDELL, G.C.M.G., K.B.E.

and LADY BLUNDELL

Saturday, 30th September, 1972 at 8.15p.m.





## The Christchurch Town Hall Committee

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DEPUTY CHAIRMAN

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Mr C. B. Wells

*Town Hall Promotion Inc.*

SECRETARY

M. B. Hayes, J.P.

*Town Clerk of Christchurch*

TOWN HALL MANAGER:

B. Patrick Connell

ARCHITECTS: Warren and Mahoney

CONTRACTOR: Chas. S. Luney Ltd.

CONSULTING ENGINEER:

Holmes, Wood and Poole

SERVICES CONSULTANT:

Maindonald and Associates

ACOUSTICS: Engineering Design

Consultants (LONDON)

Dr A. H. Marshall (PERTH)

QUANTITY SURVEYORS:

Russell Drysdale and Thomas





# PROGRAMME

FLOURISH FOR BRASS  
NATIONAL ANTHEM (first six bars)

JOHN RITCHIE

PRELUDE FOR AN OCCASION  
KENILWORTH SUITE  
CREATION'S HYMN

E. GREGSON

ARTHUR BLISS

BEETHOVEN  
ARR. HAYDEN BEBB

CANTERBURY REPRESENTATIVE BAND  
*Conductor: MERVYN WATERS*

“A CHRISTCHURCH CANTATA”

ERIC BALL

ROYAL CHRISTCHURCH MUSICAL SOCIETY and CANTERBURY REPRESENTATIVE BAND  
*Conductor: ROBERT FIELD-DODGSON*

## INTERVAL

*(Interval will extend to 20 minutes to allow guests to inspect the building)*

SYMPHONY No. 5 IN C MINOR, OP. 67

BEETHOVEN

*Allegro Con Brio; Andante Con Moto; Allegro Attacca; Allegro.*

CHRISTCHURCH CIVIC ORCHESTRA  
*Conductor: JOHN RITCHIE*

FANTASIA IN C MINOR FOR PIANO, CHORUS AND ORCHESTRA,  
OP. 80

BEETHOVEN

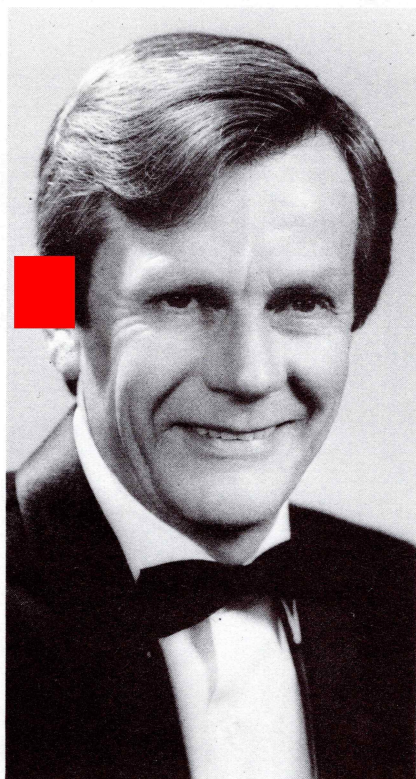
CHRISTCHURCH HARMONIC SOCIETY and CHRISTCHURCH CIVIC ORCHESTRA  
*Solo Pianist: MAURICE TILL*  
*Conductor: WILLIAM HAWKEY*

NATIONAL ANTHEM (two verses)

ARR. GORDON JACOB

*Led by the Combined Choirs of the Royal Christchurch Musical Society and the Christchurch Harmonic Society.*  
*Conductor: WILLIAM HAWKEY*





Mervyn Waters

## THE CANTERBURY REPRESENTATIVE BRASS BAND

For the assembly of this CANTERBURY REPRESENTATIVE BAND, applications were invited from all bands affiliated to the Canterbury Provincial Bands' Association, a sub-committee of which, together with the Musical Director, was responsible for selection. Most of the players nominated have been included and omissions were made only because certain sections would otherwise have been overloaded. As far as brass band instrumentalists are concerned, Canterbury possesses a wealth of talent and a high percentage of these fine players are included in the band for this inaugural concert.

### PRELUDE FOR AN OCCASION

*Edward Gregson*

Gregson has recently completed his studies at the Royal Academy of Music where he won prizes for composition. He has written orchestral and chamber music, as well as original music for brass bands. This work is intended to be played, as the title suggests, at the beginning of a concert. A majestic fanfare opens the work, scored for cornets, trombones and timpani. The main allegro section follows, later another short fanfare-like motif appears, passed between cornets and trombones, reappearing at the conclusion of the work. Several other melodic ideas are introduced, the opening fanfare returning in varied form and a coda concludes the Prelude.

### KENILWORTH

*Arthur Bliss*

This suite was commissioned as the championship test piece for the Crystal Palace contest in 1936.

In 1575, Queen Elizabeth I paid her celebrated visit to Kenilworth Castle, given by her some years before to Dudley, Earl of Leicester.

At the gate of the Gallery Tower, the Queen, mounted on a milk white horse, was greeted with a flourish of trumpets, and presented with the keys of the castle.

Immediately on entering the Tilt Yard, the Spirit of the Lake appeared on a floating island blazing with torches and welcomed her.

The Queen stayed during nineteen days of lively pastimes, plays, masques and pageants. The great clock stood the whole time at the hour of dining.

While intended to be played without break, the various movements are sub-titled:

1. At the Castle Gates.
2. Serenade on the Lake.
3. March: Kenilworth (Homage to Queen Elizabeth).

### CREATIONS HYMN

*Beethoven*

Originally for solo voice, this is one of a set of six songs written in 1803 to words by Gellert and has since been freely transcribed.





Robert Field-Dodgson

# THE ROYAL CHRISTCHURCH MUSICAL SOCIETY INC.

The first performance of a commissioned work is always an exciting event, and Eric Ball's new cantata is of special significance. Apart from its title, which honours our city, and the historic happening it commemorates, the cantata is a valuable addition to the limited library of works for chorus and brass.

Eric Ball of England has for many years enjoyed a world-wide reputation as one of the leading composers for brass and he has travelled extensively throughout the world judging band contests and conducting festivals.

"*A Christchurch Cantata*" is a dramatic work in five sections, and the text has been adapted by the composer from the Book of Psalms. "*Prologue*" and "*Prayer*" express the central thought of dedication, and the structures of these and the later sections are formed by recurring motives. "*Affirmation*" is for unaccompanied chorus, and this is followed by "*The Work*" for brass alone, which represents the building of the Hall. Principal themes from other sections are referred to, and the main "*building*" theme appears again in "*Thanksgiving*" which is a setting of Psalm 148.

The writing for chorus and brass is brilliant and colourful, and explores a wide range of sonorities.

## A CHRISTCHURCH CANTATA

FOR CHORUS AND BRASS BAND

*Eric Ball*

Words adapted from the Psalms

Composed for the Inaugural Concert in the new Town Hall in Christchurch, New Zealand, 30th September 1972.

### I PROLOGUE (Psalm 127, v 1)

Except the Lord build the house they labour in vain that build it.

Except the Lord keep the city the watchman waketh but in vain.

### II PRAYER (Psalm 19, vv 13-14)

Keep back, O Lord, thy servant from presumptuous sins; let them not have dominion over me: then shall I be upright, be upright and innocent from the great transgression.

Let the words of my mouth and the meditation of my heart be acceptable in thy sight O Lord my strength and my redeemer.

### III AFFIRMATION (unaccompanied voices) (Psalm 90, vv 1, 2, 17)

Lord thou hast been our dwelling place in all generations. Before the mountains were brought forth or ever Thou hadst formed the earth and the world, even from everlasting to everlasting, Thou art God.

Let the beauty of the Lord our God be upon us and establish the work of our hands upon us.

### IV THE WORK (Band only)

### V THANKSGIVING (Psalm 148)

Praise ye the Lord from the heavens: praise him in the heights.

Praise him all his angels; praise him all his hosts,

Praise him sun and moon: praise all ye stars of light.

Praise him ye heaven of heavens, ye waters above the heavens.

Let them praise the name of the Lord our God: for he commanded and they were created.

He hath also stablished them for ever: he hath made a decree which shall not pass. Alleluia.

Praise the Lord from the earth, ye dragons and all deeps: Fire and hail, snow and vapours; stormy wind fulfilling his word.

Praise ye the Lord mountains and hills, praise him fruitful trees and all cedars.

Praise the Lord beasts and cattle, birds of the air;

Kings of the earth and all people; princes and judges of all the earth.

Young men and maidens, old men and children, let them praise the name of the Lord.

For his name alone is exalted, his glory above the earth and heaven.

He also exalteth the work of his people, the praises of all his saints, his children with grace and favour rewardeth, a people near to him.

Praise ye the Lord our God; he also exalteth the work of his people, a people near to him. Alleluia.



# THE CHRISTCHURCH CIVIC ORCHESTRA FOUNDATION



John Ritchie

THE CHRISTCHURCH CIVIC ORCHESTRA traces its genesis to the spring of 1958 when the John Ritchie String Orchestra of a dozen or so players first worked as an accompanying group. In 1959 it gave its first orchestra concert—conductor, John Ritchie; leader, David Stone (now a prominent member of Yehudi Menuhin's Festival Orchestra); soloists, Elizabeth Rogers and Marie Landis (now one of England's well-known operatic sopranos)—in the Durham Street Art Gallery with coffee served at interval.

From this humble beginning developed the Christchurch Civic Chamber Orchestra and, in November, 1962, the full Civic Orchestra, led by John Dodds (now principal Second Violin in the N.Z.B.C. Orchestra). The first concert was given in the Civic Theatre. Now ten years' old, the orchestra has had three musical directors, John Ritchie, Dobbs Franks and Juan Matteucci, and two leaders, John Dodds and Louis Yffer. Mr Yffer came to Christchurch from London in 1966 to take up this important post.

Of its short history the orchestra particularly remembers concertos with Julius Katchen, a concert with Boyd Neel, the 1968 Pops with Dobbs Franks, Matteucci's Tchaikovsky performances, the Prague Quartet of the University of Canterbury as soloists and many collaborations with our Christchurch choirs.

## SYMPHONY No. 5 in C MINOR OP. 67.

*Beethoven*

*ALLEGRO CON BRIO  
ANDANTE CON MOTO  
SCHERZO: ALLEGRO  
ALLEGRO*

BEETHOVEN'S FIFTH SYMPHONY is one of the seven popular wonders of the world of Western Art, belonging to the exalted, almost mythical company that includes Homer's Iliad, Michelangelo's David, the Gioconda of da Vinci, and Hamlet, and like all of these it has been the subject of millions of words of academic analysis and romantic effusion.

Beethoven, having in 1804 completed the Eroica, in which he drastically expanded both the form and emotional content of the classical symphony, turned almost immediately to the composition of a new symphony in C minor. However, in a manner similar to Wagner's interruption of his work on the Ring cycle to compose Meistersinger and Tristan, Beethoven halted his progress on the new work and instead produced yet another symphony, the Fourth. The Fifth was eventually completed and first performed in 1808. In the Fifth Symphony the formal expansion of the Eroica is compressed and intensified, producing a work that is still, two centuries after the composer's birth, the archetypal expression of strife and triumph in music.

The first movement, in C minor, begins with the famous Fate motive (. . . -) which pervades the work, its other obvious appearance being in the scherzo. The second movement, beginning with a lyrical theme for cellos in A major, introduces the first hint of triumph in the chromatic modulation to the flourish of the second subject, clearly audible in the brass.

In the C minor scherzo the element of strife and unrest returns, is opposed by the energetic major counterpoint of the trio, and overshadowed by the exultant blaze of the final movement. Here Beethoven introduces the first symphonic use of trombones, a stroke of orchestral genius that has not been belittled by the extravagances of late Romantic instrumentation. The repetition of the C major chord that concludes the work is the symphonic triumph to end all symphonic triumphs.



# THE CHRISTCHURCH HARMONIC SOCIETY INC.

THE CHRISTCHURCH HARMONIC SOCIETY was founded in 1927 by Victor C. Peters, under whose leadership its reputation was firmly established. Since 1960 its work has continued and expanded under the direction of William R. Hawkey, its present conductor.

Many achievements have distinguished the Society's history. It was the first of New Zealand's large choirs to perform with the N.Z.B.C.S.O., presenting Bach's Mass in B minor in Christchurch Cathedral in 1948. It gave the first New Zealand performances of Walton's "Belshazzar's Feast" and Verdi's "Requiem," presenting them in Auckland, Wellington, and Dunedin as well as Christchurch.

The Society represented New Zealand at the Commonwealth Arts Festival in Britain in 1965, singing in many historic and famous venues including Westminster Abbey, Royal Festival Hall, Glasgow Cathedral, and St. George's Chapel Windsor. In the U.S.A. it performed in the Juilliard School of Music, New York, and Boston Symphony Hall. In 1967 the choir sang in Sydney and Melbourne.

The Harmonic Chorale, a smaller choir, was formed in 1964. This was the first choir to represent New Zealand in the international competition, Let the People Sing, sponsored by the European Broadcasting Union.

The Christchurch Harmonic Society has always served the city and province. Carol concerts have brought pleasure to thousands; business and industry have been served through shop and factory visits; provincial centres visited include Timaru, Ashburton, Geraldine, Leeston, Cheviot, Reefton, and Westport.

Future activity includes the regular subscription series, a tour of Australian cities in 1974, and the Society's 50th Jubilee celebrations in 1977.



William Hawkey

## FANTASY IN C MINOR OP. 80 (Choral Fantasia)

*Beethoven*

CHOIR, ORCHESTRA AND PIANO

*Soloist: MAURICE TILL*

The first performance of this was at one of Beethoven's own concerts in the year 1808, but it was not until 1811 that the Choral Fantasia was published. This same concert included the first performance of both the Fifth and Sixth Symphonies, and the formidable programme also included the Fourth piano concerto, excerpts from the Mass in C and the concert aria "Ah Perfido," as well as various smaller works. The evening in retrospect in every way must have been one of the greatest and most memorable in musical history.

The Choral Fantasia is an unusual work, scored for piano and orchestra, with a final chorus and it served as a model for the finale of the great Ninth Symphony, the Choral Symphony. From the early 1800s Beethoven had been considering a work in which words might provide the climax to his musical ideas, and this work was the result.

The work begins with a lengthy piano introduction, then numerous variations follow, the early ones showing off the characters of the various instruments, first woodwind and then strings. After several extended variations of remarkable beauty the choral forces enter and give added climax to the work.



## MAURICE TILL

MAURICE TILL is a New Zealand-born pianist who has won international acclaim both as a soloist and as an accompanist, but who still does this country the honour of preferring to live here. He gained the degree of Master of Arts with second class honours in mathematics, and also the Diploma of Music, at the University of Canterbury in 1948, and in 1949 was appointed for a term of five years as pianist with a chamber music group resident at the University of Otago. He was on the staff of the Music Department of the University of Canterbury from 1959 to 1971, when he was appointed to a similar position at the University of Otago.

He has been associated on tours in both New Zealand and Australia, and in concerts abroad, with such artists as Elizabeth Schwarzkopf, Victoria de los Angeles, Rita Streich, Mattiwilda Dobbs, Donald McIntyre, Inia Te Wiata, Ida Haendel, Alfredo Campoli, Henri Temianka, Uto Ughi, Tibor Varga, Pierre Fournier, Berle Senofsky, and many others. The scope of his activity as a pianist both here and overseas also includes concerto performances, solo recitals, chamber music recitals, studio recitals for both radio and television, and many tours with both the N.Z.B.C. Symphony Orchestra and the A.B.C. Symphony Orchestra.

Fortunately Dunedin is close enough for Mr Till to return from time to time to delight Christchurch audiences with his playing, and we welcome him wholeheartedly on this occasion.



Maurice Till



The Late Keith Newson

## THE KEITH NEWSON MEMORIAL PIANO

THE STEINWAY concert grand piano to be used for the first time this evening has been purchased by the Christchurch Civic Music Council Inc. for use in the Town Hall, and will be paid for largely by donations from individuals, societies, and schools to a fund set up for this purpose as a memorial to the late Keith R. Newson, who was Chairman of the Music Council at the time of his death last May.

The Music Council has for some years had a sinking fund for the specific purpose of purchasing a piano worthy of the Town Hall, and placed an order with the Steinway factory at Hamburg at the end of last year. At the time of Mr Newson's death many people felt that this piano would be the most fitting memorial to a man who had done so much for music and musicians, and the appeal was lodged to complete the cost of the instrument. Any surplus funds will be invested in another sinking fund to replace the piano when this proves necessary.



# Christchurch Town Hall

THE TOWN HALL is a joint project by the people of Christchurch and the metropolitan territorial local authorities, i.e. the Christchurch City Council, the Waimairi, Paparua, and Heathcote County Councils, and the Riccarton and Lyttelton Borough Councils. It is administered by an autonomous committee set up pursuant to the Christchurch Town Hall Empowering Act, 1968.

The building complex contains three major elements:

- (a) THE MAIN AUDITORIUM, which is the "TOWN HALL" proper, conceived primarily as a symphony concert hall but so designed as to be suitable for a great variety of public assembly purposes. It will seat an audience of 2,327, an orchestra of 120, and a choir of 400.
- (b) THE JAMES HAY THEATRE designed as a traditional drama theatre and as a concert chamber for smaller musical performances. It will hold an audience of 1,008.
- (c) THE FOYER, CONFERENCE ROOM, RESTAURANT and BANQUET HALL wing, which provides facilities for public dining, private and civic receptions and banquets, dancing, and meetings of all kinds.

These elements are arranged together as one building in three parts, lying along the bank of the River Avon very close to the city centre.

The main auditorium is elliptical in plan with two levels of tiered seating surrounding the level central floor and the orchestral stage. Encircling this hall are two levels of promenade foyers and the back-stage accommodation.

The Theatre/Concert Chamber has a fan-shaped auditorium with one upper gallery, both leading from a common foyer which embraces the outer arc of the fan at the back of the tiered seating, and is quite open to, and forms an extension of the auditorium space. It is named after the late Sir James Hay, O.B.E., President of Town Hall Promotion Inc., from 1955-1971.

Between the Town Hall and the Theatre, a square, common Entrance Foyer with mezzanine refreshment bars and overhead conference rooms leads directly to the restaurant in a projecting wing which reaches over the edge of the river bank and whose upper floor contains the 500-seat banquet hall. This banquet hall has been named The Limes Room as the property has been characterised for many years by its lime trees, and was also the site of The Limes Hospital.

The cost of the whole project, with furnishings and equipment approximates \$3.5 million, of which some \$1.5 million represents the cost of the Town Hall and \$.8 million the cost of the Theatre. Nearly \$0.5 million was raised by voluntary subscription through Town Hall Promotion Inc.; \$2.25 million was financed by way of loan, and the balance by the constituent local bodies.

The design was the winning submission of a national architectural competition which drew 58 entries including some from New Zealand architects resident in Britain. The successful architects were Messrs Warren and Mahoney of Christchurch.

After the design was accepted, Mr Warren visited England for discussions with the Acoustic Consultants who had been engaged: Mr Wm. Allen and Engineering Design Consultants in association with Dr Harold Marshall of the University of Western Australia (also in London at that time), and to study famous concert halls in the U.K., Europe and America.

The acoustic qualities of the Christchurch Town Hall are considered to be in top world class and well capable of attracting the best of the world's orchestras and musical artists. They have been the subject of a paper presented at an international conference on acoustics, in Tokyo, and were the special subject of an acoustic research programme carried out by Dr Marshall at the University of Western Australia with the aid of a grant from the Australian Commonwealth Government.

The project will provide the best and most complete civic, cultural and performing arts centre ever to be established in New Zealand, and is expected to become the focus of national and visiting overseas musical and theatrical performances.

The Town Hall Committee commissioned Mr W. J. A. Brittenden, a well known local historian, to write a short history of events leading up to the opening of the present Town Hall. This has been published under the title "A Dream Come True" and may be obtained from the Town Hall, price 95 cents.

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